

THE RCM MAGAZINE



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CONTENTS

	PAGE
EDITORIAL	39
THE DIRECTOR'S OPENING ADDRESS, EASTER TEKMS, 1910	40
NOTICE	47
MME JENNY LIND-GOLDSCHMIDT, WITH PORTRAIT— MRS BARTON	48
THE R.C.M. UNION	52
COLLEGE CONCERTS	54
THE ROYAL COLLEGIAN ABROAD	57
DOWN UNDER—FRITZ, B. HART	60
IPHIGENIA IN TAURIS	65
FROM A SKETCH BOOK (III)—E. DOUGLAS TAYLER	67
ESSAY IN MUSICAL HISTORY (PART II)— HELEN M. YOUNG	68
THE TERM'S AWARDS	69
SCHOLARSHIPS	INSIDE BACK COVER

THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R·C·M· UNION..*

'The Letter killeth, but the Spirit giveth Life.'

Editorial

"There is so much inviting us ! What are we to take ? What will nourish us in growth towards perfection ?"—MATTHEW ARNOLD.

There is no word in the English language more generally abused than 'criticism' and unfortunately it is often most completely misunderstood when it is applied to artistic matters. For this reason one often wishes that the word could be dropped and some other term found for the thing which it signifies ; but its Latin equivalent 'Judgment' is equally open to misuse and there is no Anglo-Saxon one in existence, so there seems to be no alternative but to continue the word and to purify its use. One often hears a critical attitude condemned as something small and mean and an indiscriminating appreciation lauded as large and generous. We should understand criticism better if we realized that appreciation is a part and a very large part of it, and that it is only the absence of discrimination which can ever place appreciation in opposition to criticism, in fact that wholesale condemnation is as much opposed to criticism as wholesale praise and that the expression of mere likes and dislikes has nothing to do with the matter. Criticism is in itself the art of distinguishing, of finding the dividing line between good and bad, and drawing it so directly that the good is held up for admiration and shines the more clearly by being separated from everything which is less worthy. It is indeed the only attitude fit for serious people—and who is so serious as the artist? All who are worthy of the name have learned to practise it with regard to their own activities and know its helpfulness when it comes from other sources, since the only alternative to a critical spirit is the most fatal one of complaisance.

That last is the terror which we have to avoid and it is because I feel it to some extent overshadowing the pages of this Magazine that I venture upon so didactic an opening to the present number. There are of course certain purely personal limits to criticism. Each one of us probably treasures some memory, perhaps in association with some particular work of art, which makes it impossible for us to criticise that work justly and we would rather keep the lamp burning before the altar than let in the clear daylight. We are entitled to such

reservations. Or again, there are certain suitabilities to be observed in the public expression of criticism, and so it has been definitely decided that this Magazine is not the place to give expression to criticism of the educational work of the College. That decision is no longer open to question, but it by no means shuts out criticism from the pages of the Magazine which deals with so many and such varied interests. Mr Fritz Hart gives an interesting touch at the end of his article on the state of music in Australia and I wish that he and others would give us more of it. 'The Royal Collegian Abroad,' for example, would be far more illuminating if contributors would point out the things which were done best in the concerts which they review and tell us why they were better than other things. Such discrimination even when it is used imperfectly is stimulating; it suggests ideas whereas the trite dictum of a 'delightful concert' suggests nothing. When we think of all the exciting events which have been going on around us this term it seems surprising that readers of the Magazine should have so few comments to offer. How is it that no one has written to tell us what they thought of *Elektra*? One might almost infer that nobody has thought of it at all; and yet its production was an event which no earnest musician could afford to miss. Even if the expression of an opinion only evokes a contrary one from someone else it is worth having; it is the application of a rough towel to the intellect and rouses us from sluggishness to activity of thought. We do not expect to utter great and sapient truths in this Magazine, but there is no reason why we should not enjoy more of the benefits of frank discussion.

The Director's Address

(JANUARY 6, 1910)

"I hope that our sympathy, founded on the love of our art, and nourished by mutual assistance, shall survive these little revolutions undiminished, and, with God's help, unite us to the end."—R. L. STEVENSON.

This time we have got to face a lot of commonplace business matters, which may serviceably test your capacities for taking uninspiring things cheerfully. There is a fearfully tough term in front of us. What with the belated Opera (defeated again and again at the doors of various unavailable theatres) and the Scholarships (for which there are an unusual number

of vacancies) and the Annual Examination and the Associateship Examination to prepare for, and Easter behaving in even an exceptionally anticipatory manner, and a few other incidental aberrations, we shall have to put our backs into things with some determination if the strenuous programme is to be successfully accomplished. It is true that a great part of the work does not intimately concern you, as most of it will have to be done in the offices and administrative departments. But after all it is helpful to one's energies to feel that other people who are engaged in different phases of some many-sided work are pulling with a will and rivalling our own keenness. It can never be amiss to remind you of the splendid spirit and devotion with which the office work of the College is done. Your own opportunities with regard to the honour and well-being of the place are great, but they would not be half so favourable if you were not so splendidly helped by those who keep the machinery working so smoothly and so surely, even in times of greatest stress.

People of spirit thrive on tough jobs—the recognition of that fact is a compliment—so we are not going to hesitate in putting even additional work on the offices this term. It is high time we faced that tiresome business of sight reading. We have been trying to find a way of tackling it for years, but hitherto the courses pursued have mainly benefited the gifted ones. We all know that a great deal of sight reading comes by nature ; but still there are a good many people who do not take in the great stave with their earliest forms of nutriment, and whose somewhat sensitive mental digestions have to be assisted in assimilating such very plain fare. Moreover there are some other considerations which are of importance which do not bound to the eyes too readily. There are many people who may look forward to teaching, and it will be a great thing, if we can compass it, to help them to some idea how to teach sight reading as well as other things. For it does not by any means follow because an infant begins to read a full score as soon as it emerges from the cradle that it will be able later on to impart its own too facile capacities to others. Moreover the queer and incalculable whims which pass over the public mind, like the shadows of clouds over the land on a sunshiny day, have taken a turn which might be unfavourable to the chances of some of our pupils if we do not forestall them. Reading at sight has had rather a boom in certain quarters, owing to the way in which small children with fresh and unoccupied minds have been taught by certain methods to do a lot of surprising feats which are more

or less related to sight reading, and the importance of the subject has been so extravagantly emphasized that head mistresses in whose hands lie appointments to teaching posts relieve themselves of a good deal of trouble by making a certificate of having gone through such a sight reading course a prime essential. You can imagine how it simplifies matters. Suppose a school mistress has a list of six applicants for a post, and only one has the certificate in question. It is highly probable the other five had not gone in for it, since they were rightly aware they were more than competent in all the higher branches of the art, and assumed that they had a good chance of getting appointments on those grounds. But in these days such an assumption would not be at all adequate. The head mistress would save herself much trouble of inquiry in this case by striking out the five names of really able musicians who had not the well-boomed certificate, and by appointing the absolute and hopeless duffer (who could never get out of our Grade II for anything whatever) just because he or she had been worldly wise enough to provide herself or himself with the document which satisfied the requirements of contemporary ignorance. It is therefore very important for us to provide something which will counteract the disadvantage which our people would labour under unless they produced some costly certificate from another, non-musical, institution : and we have very good hopes that the system which we propose to adopt, which has been severely tested, and proved quite as effective as that which has been publicly boomed, will enable us ultimately to provide, with absolutely clean consciences, a genuine certificate of our own of such a nature as to awaken head mistresses to the fact that knowledge of pianoforte or violin, and understanding of the works of great composers, is on the whole quite as important as being able to teach small children the elements of mere sight reading. And as the concurrence of the taught is always necessary to the success of the teacher, I heartily commend to you the opportunity which the new sight reading class will offer for the solution of not a few of the problems of your maturer years.

All the same I must admit that it is not a very hopeful undertaking to try to induce young people to avail themselves of opportunities if they do not happen to fit in with their ideas of what is pleasing or amusing or exciting or otherwise attractive ! Young people who are enjoying themselves as they ought to do are not apt to see round things or to look forward much, and small blame to them ! It is generally old people who begin

to look forward when it's too late ; and then they proceed to bore the young by showing how to profit by senile experience ! That is their form of atonement ; and as some of us are getting old enough to realize how many opportunities we threw away when we were young, we are irresistibly drawn, Polonius-wise, to adopt the usual course.

The thing which affords the most conspicuous illustration of slighted opportunities just at the moment is the truly comical position occupied by the History Lectures. In Sir George Grove's time everybody was obliged to attend and get their minds enlarged a little ; and not only that, but the whole College was examined every term, and the History lecturer had, at the end of every term, to wade through hundreds and hundreds of big quarto pages of indifferent manuscript, with the encouragement and compensation of finding that a great lot of information had stuck and seemed eminently likely to bear some fruit. That same lecturer is now in an unfortunate position, since he cannot insist upon pupils attending or upbraid them for not coming. The matter is too personal. On the face of it, to the average half-awakened mind, there does not seem any obvious advantage to a person who is going to be a virtuoso pianist, or a successful singer of popular ballads, knowing anything about the whys and the wherefores of his art. And even many parents would not too strenuously support an attempt to emphasize that general expansion and enhancement of personality which it is one of the most important and beneficial objects of the College to attain. So the lectures which used to serve as a means of widening the outlook of hundreds of young people, have drifted into being purely matters of no consequence. The general gravitation of opinion has come to the verdict that the subject is not worth cultivating ; and out of a total of some 400 pupils, there are over 200 who never set foot inside the concert room when History lectures are going on, from the time they enter the College till the time they leave : and usually there are over 300 absentees. There are just a few who are keen about it, and for them the lectures are kept going. And the more they become few and select the more the standard of the lectures becomes select also, and ceases to be inviting to the great majority. The object of the lectures, as has been often said, is to enhance the mental outfit of the majority in things appertaining to their art ; but as things are the problem is quite insoluble. Speaking quite frankly and impersonally, it must of course be admitted that there may be faults on both sides. It may be said that if a man makes his subject attractive people

will come. It would minister to the reputation of the College and draw audiences if the jokes made by the lecturer were reported in all the daily papers, and Society in its tens and dozens enthused about the mysteries of Motets and Modes. But that is not consistent with the policy of the College, which goes in for doing rather than seeming. The crux in such a case is whether one should endeavour to be of service to the few who have minds and use them, or to the many who either have not discovered that they have got minds or have no inclination for the particular kind of pleasure which is derived from using them. A big digression invites one seductively. But it may be fended off by observing that a man's object in teaching may either be to supply information to individuals directly or to teach large numbers indirectly. The man who is responsible for mere information is contented that individual minds shall be supplied with the simple necessities ; the man who looks further and seeks for a wider or a different area of usefulness addresses himself to higher types of mind, because the higher types are likeliest to diffuse their light and communicate their knowledge and their standards of mental energy to others. This is somewhat of a parable, and as a parable it had best be left ; with the postscript that if any pupils find the lectures tedious, unintelligible or inaudible, it is generally worth while to come and hear the illustrations, which are almost always performed at the lectures by some of the best talent available ; and that it does not show a courteous appreciation of the obliging readiness of the performers to get up and rehearse the illustrations for the benefit of the pupils, to ignore such opportunities to hear works of real interest and suggestiveness which in many cases cannot be heard anywhere else in the United Kingdom.

I hear rumours that the history lectures are not the only functions which suffer from passing clouds of casualness ; that the attendance of the Chorus and even of some of the lesser principals at the Opera rehearsals was stupefyingly uncertain, and that some pupils seemed to think it did not matter if they absented themselves without any warning. The same attitude of mind is apparent in members of the Choral Class, and seems to be persistent and incurable. I must say from my own observation that the attendance of the gentlemen who enjoy the prevalent privilege of having bass voices seems to be very creditable, and the possession of a bass voice seems on the whole to go with a sensible type of mind. But those very rare and precious phenomena, the tenors, seem to estimate

themselves mostly as rare and exceptional people would naturally estimate themselves—with honourable exceptions—and the ladies are too often singularly fluctuating in their attendance. There is a fair number of keen and loyal ones, and a good many who seem to think that it does not matter whether they come or stay away just as the irresponsible humour takes them. This sort of thing cannot be cured by mere ordinances or the establishment of rules and regulations. It can only be cured by changing the attitude of mind. The attitude of mind of a good many seems to be flabby, and unlikely to minister to the College reputation for thoroughness. Those who are irresponsible in their attendance or careless of giving any warning of non-attendance might value their own serviceableness more highly. They might show their regard for our dear Sir Walter in a more substantial manner. They might develop and enjoy more their own capacities for singing in chorus, which is one of the most wholesome pleasures which Music affords. There are lots of pupils who are so keen that they would put themselves to almost any trouble or inconvenience sooner than miss anything. It is a delightful and exhilarating type. The slack people would find that they were providing themselves with new ways of enjoying existence if they could contrive to hustle themselves into being quite depressed if they missed a single opportunity which the College arrangements provided. Keeness can be acquired, and very richly repays the acquirer.

But we all know that though such a lot of time may be spent on picking holes, it would be quite easy to spend more on the other thing if we could spare it. Talking about keeness calls to mind that it has broken out in a very welcome fashion of late. Nothing could be more hopeful than the determination of the boys to start a library on their side of the house, such as the girls have had for years. It is most pleasing news that Mrs Bindon has succeeded in getting a charming little bookcase to start with, and I do not doubt that it will before long be filled with books which will make life even more worth living than it has been to some of you. It is sometimes brought home to one rather irresistibly that average boys and young males who are full of life and spirit think sitting down to any sort of book that exercises their minds rather a trumpery way of spending their time. But people who are going to devote themselves to an art are rather in different positions from the average boys who are going to be clerks or civil servants or parsons or wielders of weapons. It is part of their business to develop their insides.

The boys' Library will just fit in with what I tried to express last term on the score of expanding your capacities for higher kinds of enjoyment and making your artistic powers more comprehensive by outside interests. There will be plenty of chinks of time which can be filled up by looking inside the books, and I have not really much doubt that there will be enough boys who will be keen about them to keep the Library in as good order as that which has always distinguished the girls' Library on the other side of the house.

The whole thing is of good augury, for it shows the spirit that makes for progress. Progress is not made by taking things easy and just being snug and comfortable in one's own little corner. And the College must be ready to move like the rest of the world and keep its weather eye open. The people who direct its energies are not likely to go to sleep. Our incomparable professors are always awake to the opportunities of making the College move with the times and do something useful and notable. And when the initiatives are taken by the pupils themselves, as they were in the case of that grandly thriving Union, and the two Libraries, it is even still more welcome. That familiar proverb about the 'too many cooks' is only true when people are working at cross purposes and their efforts get in one another's way. Where efforts are rationally directed, the more people pull the faster and surer you go. And there is no need to be distressed at the differences of opinion, even violent differences of opinion, which are generated necessarily and inevitably when any progress is being made. What would really matter would be if there were none. In states of society which are becoming utterly effete, there is a tacit agreement to avoid all subjects upon which it is easy to disagree, because people have arrived at that state of self-indulgence that they only care to be at ease and lounge comfortably along without any effort of mind; and then all the types of humanity become assimilated. Any institution like the College which is really alive, affords us bracing opportunities to come across infinitely various types of humanity. And it is one of the many ways in which it may be of service to us all. For the more types of humanity you can meet and understand and accommodate yourselves to, the better your relations with the world and your serviceableness in it will be. How many different types there are in the College was brought home to my mind by the holiday papers I had after last Summer holidays, and as I was reading them it was also brought home to me how much the personality counts

in everything. Even the wilfully perverse nature that cannot find the serviceable way of being different from other people is better than the mere humdrum conventional creature that just does what other people do. All genuine human beings must be different from one another. The essential is to make serviceable use of the differences of quality and gift. Mere attempts to be like other people for the sake of ease and quietness too frequently result in acquiescences which are not sincere, and act as soporifics to that genuine expression of the individual which is one of the most hopeful solutions of the problem of life.

Conventionality is merely a stupid form of indolence, and those who regulate their lives by it can hardly be said to live at all. And it is worst of all for those who deal with an art as we do. For it becomes mere dead, inert, impersonal routine without a spark of real life in it. Routine engenders habit, and habit engenders mechanical action; and with purely mechanical action the 'personal equation' comes to an end. Spiritual identity abdicates when routine becomes triumphant.

Some people mistake routine for orderliness. Orderliness (which is only another word for organization) is ultimately indispensable; but it can be infinitely complex, and the orderliness of human beings is not the orderliness of machines. We have our own kind of orderliness at the College, and the fact that it is sometimes a little incomplete and inscrutable may be taken by those who understand as a proof that the human beings who compose it are very much alive.

Notice

The term just ended has seen the opening of the Men's Library. A start has been made with some 50 volumes and this number will be increased from time to time, as a considerable portion of the funds has been held in reserve for that purpose. As gifts have reached the Committee through various channels, they would like to take this opportunity of expressing their great gratitude to all who have not yet been officially thanked.

Mme Jenny Lind-Goldschmidt

"Ars longa Vita brevis."

—HIPPOCRATES (1st Aphorism)

It is with mixed feelings of pleasure and fear that I begin this little sketch of one who was my great teacher and best of friends—pleasure, in that I have been honoured by being chosen from amongst so many who I am sure could write it much better, and fear that I cannot adequately do justice to my subject.— So much is known and has been written of Mme Goldschmidt's life that I shall only try by my personal recollections to revive a memory of the great artist who consented to teach the girl scholars of the newly-founded Royal College of Music, and to show what a wonderful privilege they enjoyed.

I saw her for the first time when I was ushered into a room in the Albert Hall where the candidates were being tried. There were a great number of men, many of whom I learned to know well afterwards, and only two ladies. I had heard that the great singer Mme Jenny Lind was one of the examiners; no one described her and I had never even seen a photograph of her, so I was full of curiosity. When my examination was over, one of the ladies asked me 'Can you make a shake'? I answered 'No.' 'You can imitate'? 'Oh yes.' 'Then imitate this,' she said, making a trill, and at once I knew it was Jenny Lind singing. It was such a wonderful sound that to imitate it was an impossibility and I said so. She encouraged me so kindly and gave me such a re-assuring smile that I became less frightened and determined somehow to please her. So I tried very lamely and often afterwards grew hot at the bare remembrance.

The second time we met was at the opening of the Royal College of Music. We were waiting in a room for the visit of the Prince and Princess of Wales. Mme Goldschmidt and Mrs Kendal were with us. It was the first chance I had of taking a thoroughly good look at her and I was struck with her calm, dignified bearing, but it was the face which held me. It was full of character, strong and masterful, not handsome as the word goes, yet her eyes were gentle and kind and when she smiled her face became quite beautiful. She came across the room to me and laying her hand on my shoulder smilingly said, 'We must make that shake right'; she won my heart and allegiance at once. It was so kind of her



MME. JENNY LIND GOLDSCHMIDT.

to remember that little incident, but she followed it up on New Year's Day by sending me a card on which was written this bar of music :



and which is one of my dearest treasures. But then kindness was only one of her many traits. This was the beginning of three years close friendship.

It is of these years that I find it more difficult to speak. Our lessons were for a time given at the College, moving from room to room as she found the noise, as she called it, so distracting! A few will recall her comings and goings; a delightful old world picture passing quietly along to her room, dressed in black silk gown and mantle, wrapped in sable cape and with the veil thrown back from her face. As she passed she noted people, and would ask about them, what their first study was, occasionally stopping to speak, saying some kindly word. She always left everyone feeling the influence of her strong personality.

These days at the College are always associated in my mind with my first glimpse of what real work was and what real singing meant. It was simply a revelation. I had been, like the others, singing at our local Concerts etc. and thought I knew something about it but, alas! I soon found that 'fools step in where angels fear to tread.' It must have been so hard and trying for her to make us understand that in all the seemingly trivial things that she made us work so hard at she was aiming at perfecting the whole. So she took us first through the drudgery, as she called it, teaching us every little detail of perfect breathing, colour and sound of vowels, enunciation, phrasing, to get an intimate knowledge of words and music and to blend the two completely, making the *voice* convey all the meaning, without contortions of face or body. 'You must have absolute command, be able to stand over it' she would say.

Over two years were occupied with these things, and then when we showed that we were capable of something she let us begin to sing, to put into practice what she had taught us. She said something of this in a letter she wrote to me afterwards :

'Three years of such grounding must have enabled you to understand the nature of true, simple, refined singing. Keep to nature. My best wishes go with you. God bless you.

Your old friend and teacher,

JENNY LIND-GOLDSCHMIDT.'

Thus it was that she opened up—for me at least—hitherto unknown worlds.

Our lessons at College had long been given up; we went to her own house at Moreton Gardens and from that time I can date my close friendship with her. My lessons were a mixture of pure joy and absolute despair. She would accept nothing less than the best and could not believe that there existed any difficulty that could not be overcome. She often said that there was no such word as 'Can't,' and that she preferred to work at one bar for three months rather than to be satisfied with anything short of perfection. At these lessons she was the exacting teacher who filled me with awe. But it was to the informal lessons I looked with keenest pleasure. She would send for me to come and sing to her something I was then studying, 'Just to help you over that little difficulty,' and after that was finished she would make me sit down and we would talk over the art of singing. She would take out a book, some one of the great masters, read the words of the poem and then beg me to listen to the music, quietly singing here and there something that struck her as finer than the rest; and in the end she would rise, go to the piano and sing them to me, opening up a world of such wonderful beauty that it always left me dumb. She first revealed to me the wonderful 'Schöne Müllerin,' and told me how she sang it with Stockhausen and explained their different points of view in their singing of it. When I told her I thought that surely was the finest cycle of songs ever written, 'I have no doubt of it Child' she said, 'but then, Art is long and Life is short.'

One such afternoon is indelibly printed on my memory. I was studying Amina's part in *La Sonnambula* and was trying to master the difficult cadenzas (her own) of 'Ah! non credea mirarti,' and the Rondo following it, 'Ah! non giunge.'

(These I am proud to say are in my possession, written in her own hand for me.)

I had been introduced to a friend of hers who had told me how wonderful and great Mme Goldschmidt was in Amina's part, and had described

to me the vast crowds of people at Covent Garden, and especially the hush that came over the whole house as she came forward and began to sing the Aria, and of the wild enthusiasm when she had finished. On the afternoon I speak of I had been trying it over with her, being helped as usual over the difficulties. I asked her to sing it to me (I was frightened at my own boldness) and—she was kind. She had not risen from the piano; she had been playing for me, and she just stopped a moment as if thinking, while I waited breathlessly. Just over where she sat hung the fine portrait of her by Magnus (now in the Council Chamber of the College) and I saw her in my mind's eye looking just like that, and then she began.

I forgot we were in her room; I saw Covent Garden packed with silent people listening; saw the white-robed figure standing alone, and heard the wonderful voice, full of sorrow and hopeless distress, the lingering, haunting, exquisite sounds, each word conveyed with absolute beauty and purity of tone. She drew the heart out of me—I was choked with emotion. It was all done so simply, so naturally, so perfectly. She finished and I was utterly unable to speak, much less to thank her, but I knew she understood. I was glad she did not go on with the Rondo. That afternoon was worth a great deal to me, for it did not convey one lesson but many. It told me what it all meant, these hundred and one things; this 'command' she spoke of, this 'singing with your ears,' which she so often instilled into us, listening for every sound and shade of sound, and what fine technique meant. Her singing conveyed it all, as an open book, but beyond and above all was the fine reticence of the great artist.

It was there, too, in her singing of 'I know that my Redeemer liveth.' She sang this so sincerely, naturally, convincingly; she understood and believed in the meaning of the words and conveyed it to everyone listening. Surely the words were well chosen for her 'Commemoration' Tablet!

These were some of the ways in which she tried to convey to us the lessons to be learnt from studying fine things, and how well we were repaid for any drudgery we went through! How small our efforts must have appeared to her! Yet she was generous, and was singularly quick to recognise a point of view, provided it was good art; 'Yes,' she would say, 'that is not quite how I would do it, but it is good. How did you arrive at your conclusions?'

But our informal days were not always of singing. She used to show me her treasures, jewels, decorations; she was especially proud of the

decoration bestowed on her by the King of Sweden and Norway ; she would tell me of the interesting people she had met everywhere, of the visits Mendelssohn made to her and how she treasured the book in which he had written down, in the most beautifully neat writing, six songs which he had composed for her, and on the cover of which he had painted a little sketch of the room that had been his.

We would talk about pictures, and of the great part religion played therein, but mostly of all the great schemes she would like to see fulfilled for the College. She did not go there much at this time, but she was quite *au fait* with all that was going on and entered into the doings of everyone, and the possibilities of this, that and the other one doing something fine and good. And if she had lived, even a little longer, may be some of these hopes might have been realized.

Perhaps I shall be excused a little egotism here if I mention that when Canon Holland and Mr Rockstro were writing the book ' Jenny Lind, The Artist,' I received a letter one morning asking me if I would assist them in the Chapters dealing with her ' Method ' and give them practical examples of her manner of teaching. Need I say that this to me was a labour of love.

I have not touched on many other things ; how she cared for her pupils, their health and well-being, and often paid unexpected visits to find out if they were working under the best conditions ; her goodness to anyone who needed help, and how willing she was at all times to hear and advise and give help to those who showed talent.

As for herself, she was a woman of noble life who always made one feel better for having known her ; one to whom the petty things of life never appealed, only the great and good.

Truly for me, ' she should have died hereafter.'

ANNA BARTON.
née RUSSELL.

The R.C.M. Union

" He who doeth well in fellowship, and because of fellowship, shall not fail."

WILLIAM MORRIS.

FIFTH ANNUAL GENERAL MEETING

The first, and perhaps most notable event of last term, was the Annual General Meeting, which took place at College on Thursday, January 13, at 4.30 p.m. It was preceded by what is sometimes blithely called ' the

tea fight,'—that is to say, tea, coffee, and talk for an hour, and as the attendance of members was even larger than last year, the Concert Hall echoed to a most cheerful chorus of conversation. At the Business Meeting, the chair was taken by the President, Sir Hubert Parry. The minutes of the previous meeting were read and confirmed; the Report and Balance Sheet for the year were adopted; the Hon. Officers were re-elected, and Miss Gertrude Eaton, Miss Katherine Everett, Miss Mabel Saumarez Smith, Mr Edward Mason and Mr S. P. Waddington were elected to fill the vacancies on the General Committee caused by the retirement of Miss Evelyn Hunter, Miss Phoebe Walters, Mr Frank Bridge, Mr Thomas Dunhill and Mr Thomas Morris.

The scheme for a Loan Fund was submitted to the Meeting, the Report of the Committee on Life Membership was read, and a set of Rules for Local Branches of the Union was adopted.

To those present at the Meeting who may have found a difficulty in hearing all that took place—as a result of the wide distance by which the members and the Committee were separated in the Concert Hall—the Hon. Secretaries would like to say that this difficulty has been realized, and it is hoped it will be obviated in future by rather different arrangements.

SECOND ANNUAL DINNER

The Annual Dinner took place on the evening of January 13, at the Criterion Restaurant at 7.30 for 8 p.m., and as the number of members and guests considerably exceeded that of last year, the Queen's Room was used. Among the members present were Sir Hubert Parry, Sir William Bigge, Mrs Pownall, Mrs Bindon, Mr Aveling, Mr Hartvigson, Mr Gustave Garcia, Dr Percy Buck, Mr Waddington, Miss Daymond, Madame de Bobinsky, Mr Cairns James, Mr Dunhill, Dr Alderson and many other distinguished members and guests. The programme of music after dinner was more or less impromptu, and the warmest gratitude is due to Mr Cairns James for his splendid recitations, to Mr Harold Samuel for his invaluable help as pianist, singer and composer, and to Miss Daymond, Mr Clive Carey, Mr Herbert Kinze and Mr Roxburgh for their delightful contributions to the evening's enjoyment.

LOCAL BRANCHES

Members who are interested in the formation of Local Branches of the R.C.M. Union, can obtain copies of the set of Rules for Local Branches

—as adopted at the Annual General Meeting—on application to the Hon. Secretaries of the R.C.M. Union, who will be glad to supply information, and to receive any suggestions on the subject, or to hear from members who are desirous of forming Local Branches.

MEETINGS AT MEMBERS' HOUSES

There have been two such Meetings during the term; the first was on Monday evening, February 21, at 6 William Street, Knightsbridge, S.W., by kind invitation of Madame Harriet Solly, when the programme included a new Romance for violin and piano by Mr Eric Gritton, and the whole evening proved very enjoyable.

Another most delightful party was given to the Union on Saturday evening, March 12, at 53 Cadogan Place, S.W., by kind invitation of Lady Cynthia Colville, and the programme of music was much appreciated.

THE R.C.M. UNION 'AT HOME'

Thursday evening, June 23, has been fixed as the date of the Annual 'At Home,' and notices of it will be posted on the Notice Boards at College, and full particulars sent out to all Union Members early in May. The 'At Home' is included in the ordinary Union subscription, and all Members are invited to attend.

ELECTIONS TO COMMITTEE

Two casual vacancies have occurred on the Committee this Easter, as Mr Harold Darke and Mr Harold Rhodes have ceased to be present members of the College, and Miss Rebecca Clark and Mr Cedric Sharpe have been elected to fill the vacancies.

MARION M. SCOTT,

A. BEATRIX DARNELL.

Hon. Secretaries.

College Concerts

. "Where music dwells
Lingering—and wandering on as loth to die,
Like thoughts whose very sweetness yieldeth proof
That they were born for immortality."—W. WORDSWORTH

January 27th (Chamber)

1. QUINTET for Strings, in G major, op. 111 *Brahms*
 1. Allegro non troppo, ma con brio. 2. Adagio.
 3. Un poco allegretto. 4. Vivace ma non troppo.
- THOMAS PEATFIELD (Scholar), EUGENE GOOSSENS (Scholar),
REBECCA CLARKE (Exhibitioner),
JANET MACFIE, A.R.C.M., CEDRIC SHARPE (Scholar).

2. SONGS .. (a) Occhi belli Old Italian (arr. Lindner)
 (b) Freisiun Rubinstein
 CELIA TURRILL.
3. PIANOFORTE SOLO .. Prelude and Fugue, op. 62 Glazounov
 GLADYS CAWSTON.
4. SONG Orpheus with his lute Sullivan
 HILDA MARCHAND.
5. SONG Myrto Delibes
 MARGUERITE OWEN, A.R.C.M.
6. TRIO for Piano and Strings, No. 2, in F minor, op. 65 Dvořák
 1. Allegro ma non troppo. 2. Allegretto grazioso. 3. Poco adagio.
 4. Allegro con brio.
 WILLIAM MURDOCH (Scholar), PHILIP LEVINE (Scholar),
 CEDRIC SHARPE (Scholar)
 ACCOMPANIST:—CONSTANCE STOCKBRIDGE.

February 3rd (Chamber)

1. QUARTET for Strings in E flat, No. 12, op. 127 Beethoven
 1. Maestoso, Allegro. 2. Adagio, ma non troppo e molto cantabile
 3. Scherzando vivace. 4. FINALE, Allegro.
 PHILIP LEVINE (Scholar), THOMAS PEATFIELD (Scholar),
 FRANK BRIDGE, CEDRIC SHARPE (Scholar).
2. SONG (a) Death in Love .. R. Vaughan Williams
 (b) In April .. Ernest Austin
 S. GWENDOLEN ALLPORT, A.R.C.M.
3. ORGAN SOLO .. From Sonata No. 7, in F minor, op. 127 .. Rheinberger
 1. Andante. 2. FINALE, Grave, vivo; Fuga.
 E. NORMAN COLLIE
4. SONG .. Margaret at the Spinning Wheel .. Schubert
 WINIFRED BOULT, A.R.C.M.
5. QUINTET for Strings, in C major, op. 163 Schubert
 1. Allegro ma non troppo. 2. Adagio. 3. SCHERZO, Presto. 4. Allegretto.
 SIDNEY C. BOSTOCK (Exhibitioner),
 E. MURIEL PICKUP (Exhibitioner), A.R.C.M., FRANK BRIDGE,
 CEDRIC SHARPE (Scholar), ELLEN BARTLETT (Scholar).
 ACCOMPANISTS—
 DOROTHY BEEMAN, HERBERT ARNOLD SMITH.

February 23rd (Orchestral)

1. SYMPHONY, in G minor (K. 555) Mozart
 1. Allegro molto. 2. Andante.
 3. MINUET, Allegro. 4. Allegro assai.
2. CONCERTO for Piano & Orchestra, in B flat major, op. 83 Brahms
 1. Allegro non troppo. 2. Allegro appassionato.
 3. Andante. 4. Allegretto grazioso.
 WILLIAM MURDOCH (Scholar)
3. SCENE "Suicidio" (*Gioconda*) .. Ponchielli
 CLYTIE M. HINE.
4. SYMPHONIC POEM .. Die Toteninsel .. Rachmaninov
 (First performance in England).

CONDUCTOR—Sir CHARLES V. STANFORD, D.C.L., M.A., Mus. Doc.

March 3rd (Chamber)

1. OCTET for Strings and Wind, in E, op. 32 Spohr
 1. Adagio, Allegro. 2. MINUET, Allegro.
 3. Andante and variations on a theme by Handel. 4. FINALE Allegretto
 THOMAS PEATFIELD (Scholar), FRANK BRIDGE
 SYBIL MATURIN. CEDRIC SHARPE (Scholar),
 EUGENE CRUFT (Scholar), HAYDN DRAPER (Scholar),
 ALBERT DAVIN (Scholar), FRANK PROBIN (Scholar).
2. SONGS (a) Like to the damask rose }
 (b) Rondel } Elgar
- EUNICE GROUNDS.
3. SONATA for Piano and Violoncello, in B flat, op. 8 .. Ernest Dohnanyi
 1. Allegro ma non troppo. 2. SCHERZO, Vivace assai.
 3. Adagio non troppo. 4. Tema con variazioni.
 IDRIS LEWIS (Scholar). ELLEN BARTLETT (Scholar).
4. SONG Pack clouds away Macfarren
 BEATRICE LEWTHWAITE (Scholar).
 Clarinet obbligato—HAYDN DRAPER (Scholar).
5. SONG Les Fées Saint-Saëns
 EVELYN B. JENNINGS (Scholar).
6. QUARTET for Strings, in B flat, op. 67 Brahms
 1. Vivace. 2. Andante. 3. Agitato (Allegretto non troppo).
 4. Poco allegretto con variazioni; Doppio movimento.
 DOROTHY DEVIN (Scholar), ANTONIO PIEDRA (Exhibitioner),
 FRANK BRIDGE, CEDRIC SHARPE (Scholar).

ACCOMPANISTS—

MARY B. GRAHAM (Exhibitor), DOROTHY GRASON,
HERBERT ARNOLD SMITH.

March 16th (Orchestral)

- | | | | | | | |
|----|------------------------------|--|--|--------------------|----|-----------------------|
| 1. | OVERTURE | .. .. . | In der Natur | .. .. . | .. | <i>Dvořák</i> |
| 2. | TARANTELLÉ | for Flute, Clarinet and Orchestra, op. 6 | .. .. . |  |  | <i>C. Saint-Saens</i> |
| | | ROBERT MURCHIE (Scholar), | HAYDN DRAPER (Scholar). | | | |
| 3. | CONCERTO | for Violin & Orchestra, in D major, op. 61 | .. .. . |  |  | <i>Beethoven</i> |
| | | 1. Allegro ma non troppo. | 2. Larghetto. | 3. RONDO, Allegro. | | |
| | | THOMAS PEATFIELD (Scholar). | | | | |
| 4. | SCENE | .. .. . | Where art thou, Father dear ? (<i>Spectre's Bride</i>) | .. | | <i>Dvořák</i> |
| | | NORA MOON (Scholar). | | | | |
| 5. | SYMPHONY, in C major, op. 61 | .. .. . |  |  |  | <i>Schumann</i> |
| | | 1. Sostenuato assai Allegro ma non troppo. | 2. SCHERZO, Allegro vivace. | | | |
| | | 3. Adagio espressivo. | 4. FINALE, Allegro molto vivace. | | | |

CONDUCTOR—Sir CHARLES V. STANFORD, D.C.L., M.A., Mus. Doc.

March 18th (Chamber)

1. TRIO for Piano, Violin & Violoncello, in B flat, op. 97 *Beethoven*
 1. Allegro moderato. 2. SCHERZO, Allegro.
 3. Andante cantabile ma però con moto. 6. Allegro moderato.
 GRACE HUMPHERY (Scholar). EUGENE GOOSSENS (Scholar).
 CEDRIC SHARPE (Scholar).

2. SONGS (a) *Lungi dal caro bene* *Secchi*
 (b) *Ouvre tes yeux bleus* *J. Massenet*
 MADGE NEWELL.
3. PIANO SOLOS (a) *Sonatine* *Maurice Ravel*
 Modéré, Mouvement de Menuet, Animé.
 (b) *Jeux d'Eau* *Maurice Ravel*
Dieu fluvial riant de l'eau qui le chatouille (Henri de Régnier)
 (c) *Reflets dans l'Eau* *Claude Debussy*
 WILLIAM MURDOCH (Scholar).
4. SONGS (a) *Liebestreu* *Brahms*
 (b) *Liebeshymnus* *R. Strauss*
 WINIFRED WILLIAMSON, A.R.C.M.
5. TRIO for Piano, Clarinet & Violoncello, in A minor, op. 114 *Brahms*
 1. Allegro. 2. Adagio. 3. Andantino grazioso. 4. Allegro.
 WILLIAM MURDOCH (Scholar), HAYDN DRAPER (Scholar)
 CEDRIC SHARPE (Scholar)
6. SONG *Air de Lia* *Claude Debussy*
 CHRISTA WOOD, A.R.C.M.
7. ORGAN SOLO *Pæan* *B. Harwood*
 EDWARD H. WALKER (Scholar)

The Royal Collegian Abroad

"To do well, to know that we have done our best; to feel that we have got the approbation not only of music publishers and large audiences but of a few good men, of our own consciences, and of the Supreme Judge—call him God or conscience, or Nature, or any other name as you like—THAT, my dear friends, is the only object, the only goal worth looking at!"—SIR GEORGE GROVE (Sept. 27, 1894.)

APPOINTMENTS

Dr Percy Carter Buck has been appointed Professor of Music at Dublin in succession to the late Professor Prout, and Collegians unite in hearty congratulations alike to Dr Buck and to Dublin. It will be remembered that previous to becoming Director of Music at Harrow in 1901, Dr Buck was successively organist of Wells and Bristol Cathedrals. He is an examiner for the University of Oxford, and senior examiner for the University of London.

* * *

Another noteworthy appointment is that of Mr Winsloe Hall to the head Professorship of Singing at the Elder Conservatorium, Adelaide, South Australia. Both Mr Winslow Hall and his wife, Madame Georgina Delmar, studied at College, and Madame Delmar sends an interesting letter which we have pleasure in printing below.

* * *

Mr Ernest Farrar has been appointed organist and choirmaster of the Parish Church, South Shields. There were some 70 applicants for the post, and Dr Hadow adjudicated at the final competition. Mr A. C. Heberden has received a similar appointment at St. George's Church, Bloomsbury.

LONDON CONCERTS

Among the events of the Spring season, the revival of two works at Queen's Hall must be specially mentioned. Sir Hubert Parry's Symphony in E minor was given at a Concert of the Philharmonic Society on February 10. The Symphony had been revised for the occasion, and the composer had written a detailed descriptive programme; he conducted the performance, and the strength and nobility of the work made a deep impression.

On March 28th the London Symphony orchestra and the London Choral Society performed Sir Charles Stanford's Choral Overture 'Ave Atque Vale' conducted by Dr Richter. The overture was written to commemorate the centenary of Haydn's death and Tennyson's birth (1809); the words from the 43rd and 44th chapters of Ecclesiasticus are a magnificent subject for music, and the lines, 'Such as found out musical tunes and recited verses in writing' give peculiar appropriateness to the beautiful design.

* * *

The Fourth Series of Mr Thomas Dunhill's excellent Chamber Concerts took place at Steinway Hall on February 11, 18, and 25. The programmes were well planned, and included a number of works by Collegians—Mr Dunhill's own Quintet, Phantasie Trio, and Variations for Violoncello and Piano; four artistic groups of songs by George Dyson, J. St. A. Johnson, Harold Darke and Harold Rhodes, and a piano solo by Herbert Fryer.

* * *

Miss May Harrison has followed her success in Berlin by an equally distinguished one in London. She gave two concerts with the Queen's Hall Orchestra on March 1 and 10, and at the first of these her playing of Brahms's Violin Concerto was marked especially by breadth of conception and clearness of phrasing.

In the same week as Miss Harrison's first Concert, Miss Polyxena Fletcher gave a concert also with the Queen's Hall Orchestra; she played three works for piano with the orchestra, and her treatment of Bach's fifth Brandenburg Concerto was particularly sympathetic.

* * *

Miss May Fussell gave a concert at the Æolian Hall on March 2, when her violoncello solos shewed her artistic skill. The principal concerted piece was Brahms's Trio for Piano, Violoncello and Clarinet, Op. 114, in which Miss Fussell was assisted by Mr Charles Draper, (clarinet), and Miss Ada Thomas (pianist). Miss Hilda Foster sang two groups of songs charmingly, and the programme concluded with an interesting Sonata for Violoncello and Piano by W. Y. Hurlstone.

* * *

A most successful concert, arranged by Mr C. B. Rootham in aid of the St. John's College (Cambridge) Mission to Walworth, was given at the Town Hall, Kensington, on January 11. The programme, consisted entirely of the works of British composers. Miss Hilda Marchand sang several songs with much delicacy and charm. Mr Robert Chignell sang two songs by Sir Charles Stanford very artistically, and also the solo in a 'Coronach' by Mr Rootham with the St. John's College Chorus. Miss Marion Scott led a fine Quintet for Strings, also by Mr Rootham, the other players being Mr Thomas Peatfield, Miss Rebecca Clark, Mr Cedric Sharpe and Miss Maude Scruby. Later in the programme Miss Scott played a charming 'Air' in F minor, of her own composition. The College Chorus, which had been conducted throughout by Mr Rootham, concluded the programme by singing with great spirit the 'Lady Margaret Boat Song.'

* * *

A Musical Evening was given at the Women's Institute, Victoria Street, S.W. on March 14, when the programme was arranged by Miss Beatrix Darnell. Haydn's 'Sunrise' Quartet was expressively played under the excellent leadership of Miss

Evelyn Hunter, the other players being Miss Beatrix Darnell, Miss Elsie Darnell and Miss Burns. Miss Hunter gave some violin solos with her usual charm and artistic finish, and the songs contributed by Madame Noldi and Mr Joseph Ireland were a delightful addition to the evening's pleasure. Miss Alice Cotton and Mr Harold Howell were the accompanists.

Two most interesting lectures were given by Miss Marion Scott at the same institute on February 2 and March 2. The lecturer traced the course of the development of musical form from primitive types to the most highly organised ones of modern music. Each stage was illustrated by practical examples played and sung by Mr W. H. Harris, Mr Louis Godfrey, Mr Clive Carey, Miss Ellen Bartlett and Miss Scott herself, and the music given ranged from English and Russian folksongs to the songs of Schumann and Strauss, and from a Fantasia by Gibbons and Sellinger's Round to movements from the Chamber works of Haydn, Beethoven and Brahms.

BEECHAM OPERA SEASON

The College was well represented at the Beecham Opera Season at Covent Garden this spring, since the artists engaged included Mr Walter Hyde, Mr Byndon Ayres, Mr Harry Dearth, Mr Robert Chignell and Mr Albert Archdeacon. Miss Muriel Terry (Miss Theresa Lightfoot) appeared in the title rôle in *Carmen*, as Hänsel in *Hänsel and Gretel*, and as the Third Maid in *Elektra*. She, and others of the Collegians mentioned above, have been re-engaged for the forthcoming Beecham season of light opera at 'His Majesty's Theatre.'

COUNTRY CONCERTS

Miss Alice Ibbetson's concert in aid of the York County Hospital took place at York on February 8 in the Festival Concert Rooms, and proved a conspicuous success. Miss Gladys Coppin sang Brahms's 'Rhapsodie' for alto voice and chorus, the latter being supplied by the York Male Voice Choir, who also took part in a spirited performance of Sir Charles Stanford's 'Cavalier Songs' with Mr Bertram Mills as the soloist. Mr John Dunn played violin solos and joined Miss Ernestine Ibbetson in a performance of the Largo and Finale from Bach's Concerto for two Violins. Miss Alice Ibbetson was responsible not only for the piano solos, but also for the accompaniments, and she brought to all she did the enthusiasm and artistic ability which mark her work.

Mr Ioan Lloyd Powell played Rachmaninov's second piano concerto at Bournemouth on March 24, and repeated the fine performance which he gave at a College Concert some months ago.

Mr George Baker sang at the Brighton Festival in Saint-Saëns's, *Samson and Delilah*, on February 2. He also appeared at the Liverpool Philharmonic Society's Concert on February 8 as the soloist in Coleridge Taylor's 'Bon-Bon' Suite.

Miss Ethel Rayson has given a number of Recitals during the past year, at which she appears in the double rôle of reciter and pianist. These Recitals are called 'Poetry interpreted by Music' and they have met with much success in Mallock, Malvern and Oxford. Miss Rayson has also given a Series of Recitals on 'Musicians and their Works' throughout the winter, at 38 Hogarth Road, Earl's Court, S.W.

Besides the concerts mentioned above, the following programmes have reached us---

1. The St. Paul's Church Concert at Cannes, where Mrs Langford-James played part of Schütt's Suite for Violin and Piano, and also shared in a performance of Dvořák's 'Dumky' Trio.

2. Miss Eva Rowe's Students' Concert, given in Melbourne on November 16 last, the programme showing a high standard of excellence in the pieces selected. Miss Rowe held the Australian Scholarship at the College for three years.

3. A Vocal and Violoncello Recital given by Mr Keith Seth-Smith and Miss Evelyn Seth-Smith on January 27 at Æolian Hall, when Boëllmann's 'Variations Symphoniques' formed part of the programme.

THE COBBETT COMPETITIONS

The competition for a violin and piano sonata has provided a result very gratifying for College folk, since the first, second and third prizes were all carried off by College composers. We congratulate Mr John Ireland, Mr Eric Gritton, and Mr O'Connor Morris. There were 130 entries for the competition, coming from seven different countries.

COLONIAL NEWS

Miss Dorothy Court (Mrs Haydn Wood) is touring in Australasia, where, as will be seen from an article by Mr Fritz Hart which we publish below, she has met with great success. She left England a year ago to fulfil an engagement as principal soprano in Mr J. C. Williamson's productions of Comic Opera; she has completed a three months season in Melbourne, another in Sydney, and is now in New Zealand.

* * *

Mrs Winsloe Hall writes from Adelaide University:—

"We arrived here on Saturday, 19, and found the thermometer 110° in the shade and the hottest spell of weather they have had here for many years. When we know more about the musical atmosphere here I will write to you again, but we have already discovered that this is the most artistic music centre in Australia.

"They had a meeting at the Elder Conservatorium (where my husband is Principal professor of singing) this afternoon, and they gave him a very warm welcome. He starts his work on March 1st, and has already a large number of pupils, many of whom have very fine voices, far above those of the average good pupil in our dear old country. He is starting a Choral Class and an Operatic Class; the latter is quite a novelty. We have brought out several packing cases of old and modern classical works, and hope to produce Purcell's *Dido and Æneas* as the first Students' opera here.

"I have to-day received an offer from the Sydney Philharmonic Society to sing Delilah in Saint-Saëns's work on April 1, and am delighted to have the chance of making my début here in such a delightful rôle. I am giving a big invitation Concert at the Elder Conservatorium on May 20th, and intend doing English, French, German, and Italian songs; the Concert Hall holds a thousand people and is very fine indeed."

"Down Under"

"I'll put a girdle round about the Earth"

At the other end of the world—under a broiling sun—and towards the end of November, the writer is thinking of old happy times, spent far away up in the North in the Royal College of Music. Prince Consort Road is a merciless distance from Sydney Harbour, but one that is easily traversed by thought, and though the Antipodes are here, and some 12,000 odd miles of ocean lie between, in spirit I am once more shaking hands with

Mr Hayles, inquiring of him if the Director and Sir Charles are at liberty to greet an old Student who has tales of distant places to tell. Plain facts, however, are likely to be of more interest to the general reader than random fancies, so I will endeavour to write of the former.

My wife and I left England in April, on board the P. and O. R.M.S. "China." On the same boat I was happy to meet, in the person of Dorothy Court, another ex-Student of the College. We were both bound for the same port (Melbourne) and engaged by the same management, thus neither of us could ever feel quite out of touch with times to which we both looked back with so much pleasure. Things that one would imagine to be entirely forgotten, are recalled to memory—faces of friends, long since dispersed to the four quarters of the earth, appear clearly to the mental vision—and many are the acquaintances that obligingly occur to the mind when two old College people meet and talk of old days.

Nothing exciting happened to us on our way to Australia ; we visited the usual places of interest at the usual ports, and though we narrowly escaped an adventure in the Suez Canal, where a large ship *nearly* delighted us by *nearly* sinking across our bows, the voyage passed after the manner of most well-ordered voyages. There was the usual complement of concerts, dances, sports and cricket matches—pleasantly diversified by the scandal talked by old ladies who had grown tired of their knitting !

A fellow passenger in the shape of an Examiner for the Associated Board—Frederick Moore by name (of the R.A.M.)—delighted us with his splendid playing of Bach. Many a time did we sit together at the piano-forte, until an unusually heavy lurch of the ship diverted our thoughts from the old Cantor into less pleasant channels !

To my great regret, I had no time to call on my old friend Treherne when we touched at Adelaide, but I hope for an opportunity of doing so at a later day. Those Collegians who were his fellow students will not be surprised to hear that he is doing splendid work, and is well spoken of by all who have come in contact with him.

We reached Melbourne on the last day of May, and were immediately hurried off to the Theatre, where we commenced rehearsing without delay. The date of our production was fixed for the twelfth of June, and thus the few intervening days were lived by Dorothy Court and me in a whirl of excitement. I naturally enough had been anxious to know of what materials my chorus and orchestra were composed ; but as to the chorus, any fears

I had entertained were quickly dispelled, for as I walked on to the stage of Her Majesty's Theatre, I heard finer choral singing than I had ever heard in a theatre at home. A few days later I had my first orchestral rehearsal, and then felt perfectly happy. The men were all capable musicians, and as eager to please and help me as though they were fulfilling the sole object of their existence in so doing. As an instance of their keenness I will take this opportunity of recording that we had not been long together before we had a nightly class of harmony and counterpoint, with which six or seven of us beguiled the tedium of the 'waits.'

When the momentous night of our first Australian production arrived, all the new members of the Company were duly nervous, and prayed for a fire, or an earthquake, or for anything that would postpone the awful first rising of the curtain—but fortunately for all concerned, our prayers were not answered, and before midnight we were happily conscious of having participated in a genuine success.

The Australian public warmly welcomed the new English artists (there were three others who also came from the Old Country), and greeted each of us in turn with generous applause and kindly encouragement. For one glorious moment I felt I must be Hans Richter himself, when I entered the orchestra and heard the welcome that fell to my own particular share. Though this delusion vanished as I raised my bâton for the overture, the friendly feeling that prompted the expression of good-will remained with me throughout the evening; and indeed, has never yet ceased to make me happy in my work out here.

Our work over here is very hard. We have produced four pieces within five months. But the conditions under which one works are pleasant, and the atmosphere of the theatre more congenial than in London; so we put up with long days of rehearsal with greater good humour than might be imagined.

In Melbourne I met Arthur Nickson—we were contemporaries at College—and my meeting with him was curious. One Sunday night I was having a smoke with the Curate of St. Peter's Church, and upon asking for the name of the organist, was told, 'Arthur Nickson.' As his name was spoken the door opened, and in walked Nickson himself. We immediately recognised each other, and, before two minutes had elapsed, we found ourselves living old times over again. Nickson teaches harmony, counterpoint and organ playing at the University Conservatorium, and, like many

another old College boy, is doing admirable work. He took me to the Grammar School one morning, and made me examine his class of boys (whose ages ranged from ten to fifteen years) in general musical knowledge. I was astonished at the intelligence with which I was answered. These boys knew all about the different families that constitute the modern orchestra, and one bright little fellow brought the list of percussion instruments to a close with the mention of the tam-tam. One of the boys played the violin so well that he ought to be sent home to study, and another was a pianist of equal ability.

In the same city I had the pleasure of meeting both Marshall Hall and Franklin Petersen—both of whom were the personification of kindness and courtesy. I also made the acquaintance of Harry Thomson, which was a source of keen pleasure to me. I found he had known Brahms for some years very intimately, and many were the stories he told me of the great old man, one of which will well bear repeating. Thomson said that one day he was sitting with Brahms in a room where—for a wonder!—there were several young ladies. Brahms told Thomson to look at a certain girl, and said that she wanted feeding. There were coffee, cream and sugar on the table, and the old man smiling with intense enjoyment, put a piece of sugar in a spoon, over which he proceeded to pour cream, and then made Thomson 'feed' the girl in question. As all the other ladies wished to participate in a feast prepared by the master's own hands, Thomson was compelled to carry a like supply to each of them, while Brahms beamed on the assembled company.

Nickson and I spent one very enjoyable Sunday afternoon with Mr and Mrs Thomson, in their house near the sea outside Melbourne. Mrs Thomson was at College with both of us, and her poor husband (who was formerly at the R.A.M.) said we left him out in the cold, as it was nothing but R.C.M., R.C.M., all the time we were together! It seemed very strange that three people—contemporaries at College—should foregather, after so many years of separation, all those thousands of miles away from home; and I know that the three of us felt our hearts grow warm within us as we talked of old friends, and of old times.

We were in Melbourne for nearly three months, and although we left the town without much regret, such was not the case with the friends we had made there. When all good-byes were spoken, and the long all-night train journey to Sydney had commenced, many were the kindly thoughts

that we bestowed on the kindly people who had made our sojourn in the capital of Victoria so pleasant.

Sydney ! Only those who have had the good fortune to visit this beautiful spot, can feel the thrill of delight which is induced by the mere mention of its name. Of course it is the Harbour that is responsible for all the enthusiasm with which Sydney is acclaimed. Joseph Bradley—well-known at home as the late conductor of the Glasgow Choral Union—told me, on the authority of a surveyor, that there were 1500 miles of coast line in the Harbour. It seems scarcely possible ; but when one has been into a few of the countless bays, up the Parramatta and Lane Cove rivers, and seen Middle Harbour and the Heads, (fine, bluff fellows, both of them) one can believe anything that sounds complimentary to what the Sydney people affectionately term ' Our Harbour '.

There is a foolish jealousy between Australia's two big towns. For instance, each considers itself the more musical ; and it is said that either is prone to reverse the artistic verdict of the other. Be this as it may, both have been kind to us, and our memories of each will always be equally agreeable.

I have been to several orchestral concerts, and, in Melbourne, heard performances of Brahms's C minor, and Schumann's B flat Symphonies, also the first three movements of the Choral Symphony. In Sydney I was present at an excellent performance of *Tod und Verklärung*, given under Joseph Bradley's direction, and, at another concert, Elgar's Symphony was played.

It is easy to be ' superior,' and to pick holes in the playing of various orchestras ; but one has only to reflect for a moment, in order to realize the immense amount of good work that is being accomplished by the few earnest and capable men, who are responsible for the artistic future of Australia. The difficulties under which the work is being done are great ; and if these difficulties are not yet quite overcome, the day is not far distant when a more satisfactory state of things will prevail.

The great danger that threatens Australian musicians is, that owing to the lack of healthy competition and the wholesome rubbing of shoulders with men greater than themselves, they may lose a certain sense of that proportion which is the very keel of our artistic craft ! This sage reflection (and very poor joke) must serve to bring an article—already far too long even for indulgent readers—to a conclusion. I will merely add that by the

time this arrives in South Kensington, we expect to be in New Zealand, where—if fortune still regards us with the pleasant smile that has wreathed her lips of late—we shall be laying in a fresh store of new experiences, and happy memories.

FRITZ B. HART

Iphigenia in Tauris

(GLUCK)

"Pure musical beauty as sweet as that of 'ORFEO,' tragic intensity deeper than that of 'ALCESTE,' a firm touch, an undaunted courage, a new subtlety of psychological insight, all combine to form a masterpiece such as, through its entire history, the operatic stage had never seen."—W. H. HADGWY (Oxford History of Music.)

After a number of difficulties causing repeated delay *Iphigenia* was successfully produced at His Majesty's Theatre, on the afternoon of February 18, by the kindness of Sir Herbert Beerbohm Tree. As the Director said in his Address, it was 'defeated again and again at the doors of various unavailable theatres,' but at the very last moment when all difficulties of organisation had been overcome the illness of Miss Viola Tree made it necessary to postpone the performance for a week, from the 17th to the 18th.

Fortune decreed, therefore, that Londoners should be given a chance of hearing Gluck the very day before they flocked to Covent Garden to hear Strauss, and those of us who heard the rehearsal of *Elektra* on Thursday, *Iphigenia* on Friday, and the performance of *Elektra* on Saturday, found considerable food for reflection in so substantial a sandwich. In one sense of course a comparison of the two is impossible, for to contrast the methods of expression is merely to ignore the gap of 200 years which separates the composers. We may wonder whether the day will ever come when Strauss's realistic treatment of the sacrificial scene will raise the same indulgent smile which Gluck's ballet of Scythians aroused, and whether the recognition between Electra and Orestes will eventually have the same inevitable simplicity as that between Iphigenia and Orestes in the older work, but such things are matters of speculation at present. When one comes to look at the broader aspects of the case, the appeal to human sensibilities, which are the same to-day as they were in 1779, the two works become clearly comparable. Those who heard them side by side must have realised at once that Gluck cast a wider net than Strauss has done.

The extraordinary power with which Strauss's music concentrates attention on certain dramatic features, and especially upon the character of Electra, cannot escape anyone who listens with open ears. But while Gluck attempted dramatic concentration in certain scenes and achieved it in a remarkable degree in the first act, he made greater use of pictorial suggestion and even of abstract reflective music. His use of the chorus of Priestesses often calls a halt in the drama and allows the eye to rest upon the beauty of the scene while the ear enjoys the purity of his melody, and so he draws upon all the resources of opera in turn, giving the mind constant relief and change by demanding the exercise of different faculties on the part of his hearers.

By the time that Gluck wrote *Iphigenia in Tauris* he had thoroughly assimilated the new technique which he had evolved and the opera gives some wonderful instances of the apt fitting of musical phraseology to the situation and to the words. The scene in which Iphigenia chooses Orestes to be the messenger and thereby condemns Pylades to die is the most striking of these. The dilemma is marvellously depicted in the plaintive melody and in the detached orchestral phrases which are played as she turns helplessly from one to the other, till at last she plunges desperately upon her decision. So strong is the human interest of such a scene as this that it brings Gluck very near to the more graphic music drama of modern times, and indeed much of the declamation of the *recitative* is so forcible that the hearer's task of accommodating himself to an earlier manner of expression, even after listening to *Elektra*, is much lighter than might be supposed.

In listening to the College performance of *Iphigenia* one realised how many sided is Gluck's art and that in its infinite variety, its contrasts between the human characterisation, the descriptive and spectacular aspects of the drama and the musical comments and reflections upon it, it contains all the elements which give permanence to a great music drama.

Gramatis Personæ

IPHIGENIA	..	..	..	..	..	VIOLA TREE (Exhibitioner)
DIANA	..	..	..	..	..	DOROTHY WEBB (Student)
FIRST PRIESTESS	..	..	..	..	..	KATHERINE VINCENT (Exhibitioner)
SECOND PRIESTESS	..	..	..	..	..	FLORENCE BARROW, A.R.C.M. (Exhibitioner)
A GREEK WOMAN	..	..	..	..	..	CHRISTA WOOD, A.R.C.M. (Student)
SHADE OF CLYTEMNESTRA	..	..	..	..	..	ERICA PIERPOINT (Student)
ORESTES	..	..	..	..	..	W. JAMIESON DODDS (Student)

PYLADES	IVOR WALTERS (Scholar)
THOAS	GEORGE BAKER (Scholar)
AN ATTENDANT OF DIANA'S TEMPLE ..	JOHN ROXBURGH (Student)
A SCYTHIAN	ERIC ROPER (Student)

Priestesses :

MISSSES ARNELL, BODYCOMBE, COPPIN, DEW, DE JERSEY, FRANKLIN, HINE,
LEITCH, RYAN, SIMPSON, TURRILL, WILLIAMSON, WRIGHT.

STAGE DIRECTOR : MR RICHARD TEMPLE.

CHORUS MASTER : MR S. P. WADDINGTON.

Dances arranged by MR B. SOUTTEN.

CONDUCTOR : SIR CHARLES V. STANFORD, D.C.L., M.A., Mus. Doc.

From a Sketch Book

(III)

THE HAUNTED GARDEN

Shadowed and still,
Shut in rank walls of wild and tangled green,
Lush weeds and trailing tendrils, and the smell
Of dew-damp leaf-mould in a slow decay ;
Twilight by day
And eerie-dark at fall of autumn night,
The haunted garden lies.
A sentinel,
One silhouetted yew-tree, tall and lean,
Stands at attention in the waning light,
Watching alone ;
And ragged moss carpets the sunken walk
And paints the broken stone.
A place of strangled shoot and naked stalk,
Choked ways, and stagnant pools in silence tense,
Where faintly flickering bats make ghostly flight ;
And creeping airs breathe out a sudden chill
Of strange unearthly feelings, and a sense
Of sounds half-heard, vague motions nearly seen.

E. DOUGLAS TAYLER

Essay in Musieal History (Part II.)

(THE DIRECTOR'S PRIZE)

Music in England from the time of the Revival of the Art after the Wars of the Roses (about 1475) till the accession of Charles I. in 1625.

In the year 1588 appeared the first really important collection of madrigals published in England, *i.e.*, the first series of the 'Musica Transalpina,' collected by Nicholas Yonge, and prefaced by a dedicatory passage in which he comments on the increasing taste for madrigals and part-singing among amateurs. The chief contributors to this collection were Ferabosco, Marenzio, Palestrina and Orlando di Lasso, and the madrigals numbered fifty-seven in all. In 1597 a second book was published, containing twenty-four madrigals, mostly by the same composers. These collections were chiefly made up of the works of Italian composers, and the English translation of the words was supplied by Yonge.

The immediate result of this venture was astonishing. During the next twenty-five years several very fine collections of madrigals were published, and at no time in the history of English music was this branch of art cultivated with more taste and success. The next collection was that of Thomas Morley, who brought out his canzonets for three voices in 1593.

Morley was a pupil of Byrd, took his degree at Oxford in 1588, and was connected with the Chapel Royal in 1592. He was an excellent musician in almost every department of the art, but perhaps his forte was that form of composition known as *ballet*. He developed the Italian *balletti* to a higher plane, and combined the characteristics of the *balletti* with those of the madrigal. In 1594 he published a set of madrigals for four voices, followed in 1595 by the first set of ballets. Two years later he brought out his 'Introduction to Practical Music,' a work which throws valuable light upon the state of music in his day. The well-known song, 'It was a lover,' was written by him, directed to be sung to the accompaniment of the 'lute with the bass viol.'

In 1597 also appeared a very fine set of madrigals by Thomas Weelkes, a very successful composer in this line, Mus. Bac., Oxford, in 1602. His published works are five in number, containing ninety-four compositions. The same year saw the production of yet another fine collection—John Dowland's first set of the beautiful 'Songs or Ayres of Four Parts,' which are characteristic in their definiteness of form of the new era through which music was then passing. Dowland was a great lute player, and doubtless largely helped to bring about that change which was gradually taking place with regard to melody and harmony.

Composers began to realize that by emphasizing one part and keeping the others under in tone, a melody was obtained. In fact, the old contrapuntal style, in which each voice was equal in tone and importance to the rest, began to give place to the melody, with its subservient harmonic progressions, which is so familiar to modern ears. Very characteristic in Dowland's compositions are the exquisite little bits of harmony which he was fond of putting into the inner parts of his madrigals. In 1598, another set of beautiful madrigals from the pen of John Wilbye—the greatest of English madrigal writers—appeared. This first set consisted of thirty in all, which embody the best characteristics of this style of writing—wit, vigour and poetic feeling. Weelkes and other writers produced ballets and madrigals in this year also, and in 1569 John Benet, the composer

of anthems and organ pieces, produced his seventeen madrigals for four voices. He was one of the most fluent and successful of this large group of composers.

And now appeared, in the year 1601, a fitting memorial of the extraordinary musical energy and talent which marked the reign of Elizabeth. Imitating a certain collection of twenty-nine compositions by Italian writers, Thomas Morley invited the most eminent English madrigal writers of the day to contribute to a set of twenty-five madrigals, which he entitled 'The Triumphs of Oriana' * and which was intended as a tribute to the greatness and honour of Queen Elizabeth. Each of the twenty-five madrigals were to end with these lines ('Oriana' being the name by which Elizabeth was designated):—

'Thus sang the nymphs and shepherds of Diana
Long live fair Oriana.'

The words of these madrigals are in some cases not worthy of the name of poetry, but in the different settings are specimens of the very best characteristics of the madrigal style. Several composers of great ability appeared in the years which followed the publication of the 'Triumphs of Oriana,' the most notable being Thomas Bateson and Michael Este, whose sets of madrigals appeared in 1604, Giles Farnaby from Truro, Cornwall, who wrote successful canzonets and instrumental music for the virginals. John Ward published in 1631 a collection of madrigals and instrumental music. The art of madrigal writing reached its culminating point in the person and works of Orlando Gibbons.

He was the son of one of the Waits of Cambridge, and was born in 1583. He was a choir boy of King's College until the year 1598. In 1604 he became organist of the Chapel Royal, took his Mus. Bac. at Cambridge in 1606, and his Mus. Bac. and Mus. Doc. degrees as Oxford in 1622. In 1623 he was organist of Westminster Abbey, and was commissioned to write the music for the marriage service of Charles I. and Henrietta Maria. He died in 1625. His personality was remarkable, and he was even more successful in his Church music than in his madrigal writing. His anthem 'Hosanna to the Son of David' and his service in F, are among the best known of his church compositions, all of which are marked by simple solemn grandeur, while the 'Silver Swan' is a charming example of the fine madrigals which he produced. His works appealed to the keener wits and greater minds of his time, and he has been called the English Palestrina.

HELEN M. YOUNG.

The Term's Awards.

"Well-doing bringeth pride, this constant thought—

Humility, that thy best done is nought."—ROBERT BRIDGES.

The following awards were made at the close of the Easter Term, 1910:—

1. COUNCIL EXHIBITIONS (£50)—

Clytie M. Hine	}	(Singing)	£8	6	8
Dorothy Grason			£8	6	8
A. Christa Wood, A.R.C.M.			£8	6	8

* The essay included a complete list of the contributors to 'The Triumphs of Oriana,' with the names of their works, which space compels us to omit—EDITOR

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|---------------------|---------------|----|---|---|
| Joshua L. Beswick | (Organ) | £8 | 6 | 8 |
| Winifred M. Douglas | (Violin) | £8 | 6 | 8 |
| Maurice Soester | (Violoncello) | £8 | 6 | 8 |
2. CHARLOTTE HOLMES EXHIBITION (£15)—
Evelyn M. Pickup, A.R.C.M. (Violin)
 3. PAUER MEMORIAL EXHIBITION (£7 10s) for a Piano Student being proxime in the
Open Scholarship Competition—
Gladys M. Cawston
 4. CLEMENTI EXHIBITION (value about £28) for Pianoforte Playing—
Emmie Gregory
 5. ORGAN EXTEMPORE PRIZE (value £3 3s)—
Edmund L. Guest (Scholar)
 6. HENRY LESLIE⁷ (Herefordshire Philharmonic) PRIZE (£10) for SINGERS—
Florence S. Taylor
 7. ARTHUR SULLIVAN PRIZE (£5)⁸ for COMPOSITION—
John D. H. Greenwood (Scholar)
 8. SCHOLEFIELD PRIZE (£3) FOR STRING PLAYERS—
Philip Levine (Scholar) (Violin)
 9. DANNREUTHER PRIZE (£9 9s) for the best performance of a Pianoforte Concerto
with Orchestra—
William D. Murdoch (Scholar)
 10. MURIEL FOSTER (Mrs Goetz) PRIZE (£10) for FEMALE SINGERS—
Matilda Bodycombe
 11. CHALLEN & SON GOLD MEDAL FOR PIANOFORTE PLAYING—
Joseph A. Taffs (Scholar)
 12. JOHN HOPKINSON MEDALS FOR PIANOFORTE PLAYING—
Gold Medal .. Grace A. Humphery (Scholar)
Silver Medal .. Grace M. J. De Rozario, A.R.C.M.
 13. ELOCUTION CLASS—
Winifred L. Williamson, A.R.C.M. Director's Prize
Evelyn B. Jennings (Scholar) .. Registrar's Prize
Hilda C. Jameson .. { Mr Cairns James's
Improvement Prize
 14. OPERATIC CLASS: Prizes of £1 is,
presented by Miss Kate Anderson (Mrs Bevan)—Mary O. Congreve-Pridgeon.
presented by Miss Fanny Heywood—Q. Irene A. Robinson (Scholar).
presented by Sir Hubert Parry—Bessie Jones.
Vocal Score of Strauss's 'Elektra' presented by A. Visetti, Esq.—
Ethel D. Lebish.
 15. THE S. ERNEST PALMER (Berkshire) SCHOLARSHIP—
Evelyn M. M. Somerville (Violin).
 16. THE ROYAL AMATEUR ORCHESTRAL SOCIETY SCHOLARSHIP—
Robert W. Callow (Violin).
 17. THE DIRECTOR'S HISTORY PRIZES for Christmas Term, 1909, were awarded to—
L. Maud Sayers and
Euphemia S. Hendrie.

Scholarships

The final Examination for Free Open Scholarships took place at the College on February 16th and 17th. The following are the names of the successful Candidates:—

COMPOSITION	Thompson, Elliot R.	Birmingham
PIANOFORTE	Berry, Muriel E.	London
	Cordwell, Norah M.	Barnes
	Long, Kathleen I.	Bury St. Edmunds
SINGING	Burgiss, Lilian J.	Birmingham
	Gear, Alice G.	Bristol
	Green, William H.	Doncaster
	Walters, Thomas G.	Swansea
ORGAN	Foort, Reginald J.	London
	Fox, Douglas G. A.	Clifton
VIOLIN	De Groot, Edward S.	London
	Garland, Dora	St. Leonards-on-Sea
	Nagley, Samuel	Goole
	Warren, Francis P.	Leamington
VIOLONCELLO	Beeching, Helen I. F.	London
DOUBLE BASS	Merrett James W.	Glasgow
HARP	Johnson, Catharine M.	Thetford
FLUTE	Hedges, Arthur	Maidenhead
HAUTBOY	Foreman, Harold G.	London
TRUMPET	Hall, Alexander E.	Liverpool

